Disability Visibility Podcast

Episode 67: Disabled Actors

Guests: Liz Carr

Host: Alice Wong

Transcript by Cheryl Green

For more information: DisabilityVisibilityProject.com/podcast

Introduction

[hip-hop beat with radio static]

LATEEF MCLEOD: This is the *Disability Visibility Podcast* with your host, Alice Wong.

ALICE WONG: Heyyyyy there! Welcome to the *Disability Visibility Podcast*, conversations on disability politics, culture, and media. I'm your host, Alice Wong. Today I talk with someone who I've been a fan of for a long time, Liz Carr, an actor, activist, and comedian based in the UK. I first listened to Liz when she was a co-host for the BBC *Ouch* podcast with Mat Fraser. Hearing two disabled people cackle and joke was a revelation to me many years ago. There's no doubt in my mind that Liz and Mat influenced me as a podcaster on how important it is to have disabled people in conversation together. You'll hear Liz talk about her acting career and the challenges she faces in fighting for characters and storylines that matter. We also discuss her lead role as the crippy, smartass forensic examiner Clarissa Mullery in BBC's long-running drama, *Silent Witness*. Are. You. Ready? [electronic beeping] Away we goooooo!

ELECTRONIC VOICE: 5, 4, 3, 2, 1.

ALICE: Liz, thank you so much for being on my podcast today.

LIZ CARR: I'm well, I mean, I know who you are. I follow you. We know each other, but we don't know each other. I can't believe I've been to San Francisco and never met you. So, this is my first time of properly hello. Hello, you.

ALICE: For people who don't know who you are, why don't you just kinda introduce yourself and just say a little bit about yourself.

LIZ: Fine. I'm Liz Carr. I have done many, many different things with my life: lots of campaigning on disability issues and equality in the UK, a little bit in the States and Australia as well. I've done lots of kind of benefit work in supporting disabled people to live independently. I think that's maybe one of the unique things about me being the position I'm in now is because I've done a lot of that stuff, but yet, now I have a public profile as an actor. But along the way, I've done sketch comedy with a disabled women's comedy group called Nasty Girls, I've been a standup comedian with Abnormally Funny People, and on my own, I did the *Ouch* podcast. I used to write for *Ouch* BBC website, disability website. It still exists, but it's a lot more under the cloche of the rules and regulations of what's acceptable now, unfortunately. Still, it's still OK. But when we were involved, myself and Mat, we kinda got under the radar, and we had a podcast where we talked about disability the way I think we do as disabled people on our own when we're having a laugh or a cry.

And then I also got…I did a drama course with Graeae Theatre Company in the UK 'cause I realized I was quite the exhibitionist. And the school that I'd gone to was a mainstream girls' school, and they did drama, but it wasn't accessible to me. So, I started to do more drama. And at the end of the course, there was the production was *Mother Courage* and I got to play Mother Courage. And we had quite a little tour within the UK and the London area. And it kind of changed my life. I adored it. I loved being other people. And I think that's partly because we get to be other people all the time. We have to play so many roles as disabled people anyway. I think we're used to it.

And so, along the way, doing comedy, doing some theater, couldn't get an agent, couldn't get work. And then in 2012, I got an email that said, "Would you…are you available for a job? Would you like to audition for, you're a wheelchair user? Do you live in London?" And it was yes to all of those things. And it turns out it was for a show called *Silent Witness*. Now in the UK, *Silent Witness* is the equivalent of *CSI* or *NCIS*, any of those forensic shows. It pre-dates *CSI* because it began in 1996. It's an institution in the UK, and a writer who had a disabled son—so, we had many different writers for the show—they were bringing new characters in, and they decided that one of those characters should be a disabled person. And it was a bit like finding Cinderella's shoe in that they kind of auditioned loads and loads of disabled people, disabled women for it. And I was the one that got the job. And that was eight, well, seven years ago. I'm going into my eighth series.

ALICE: That's incredible, the fact that not only this character was created.

LIZ: Yeah.

ALICE: The fact that you are now have been a consistent cast member for like eight seasons, which is really remarkable. Because I don't think we really see very often disabled actors and characters featured consistently over time.

LIZ: Yeah, yeah.

Silent Witness and playing Clarissa Mullery

ALICE: And I think especially with your character, Clarissa Mullery, who's a forensic scientist, can you tell me a little bit about your take on how Clarissa evolved over the seasons and just the joy of playing her?

LIZ: Yeah. So, there was a thing at the BBC as maybe, you know— So, BBC is kind of PBS, isn't it, in that it's public money. So, more than any channel or network in the UK, they kind of have a responsibility to represent. It doesn't mean they do, but they should. And so, there was an event about increasing representation. I call Toby Mills—and he used to work at BBC—was making the plea for more disabled people in drama. And this guy, this writer, Tim Prager, American writer, as I say, with a disabled son, was there with the exec producer and said we gotta make this happen. They created Clarissa.

He's a very clever writer because he made her this sidekick of a guy called Jack Hodgson, tough Irish forensics guy. And the way that they were introduced to the series is he's introduced. And *Silent Witness* is two-parts. It's two hours, two parts. So, the first part will go out on a Monday night, the second part, the conclusion, on a Tuesday night, OK? So, he turns up on the Monday night, this hot, new forensics guy, all a bit risky and a bit edgy. He's a cage fighter, he's conventionally gorgeous, a non-disabled man, all of that. And then in part two, this is when we were introduced. My character turns up, and she sort it is like, "Hello, I'm here." And the boss of the Lyell Centre, where my character works, Clarissa Mullery, it's like, "Hi. Who are you?" And

she said, “Oh! I can't believe you don't know who I am. Of course I'm here for my first day.” Very confident, very sarcastic, doesn't suffer fools gladly, not massively an acting stretch for me.

ALICE: Mmhmm.

LIZ: And so, [laughs]….. And in comes Jack, and he says, “Ah, yeah. You know, this is Clarissa. I was gonna talk to you about her.” And what it turns out is that these two—and we don't ever really know why—are so connected as friends and as colleagues and so good, he says, “I'm gonna come, but only if she comes too.” And then, right? Now, that's a nice little shtick anyway. But the writer says that he did that so that they couldn't get rid of me so easily. Because he knows that so many people just have so many doubts about employing and recruiting and representation when it comes to disability that he didn't wanna give them any excuse for getting rid of me.

Now, the show films over 36 weeks a year, from April through to November. In Series 1— See, I thought, oh my god. I've hit the big time. No. They employed me for four weeks. So, we did five two-hour stories. That's all. Five a year. They employed me for four of them. Well, they actually keep me for five. And the reason they did that is they didn't know if it was gonna work, and they really didn't see me as continuing. I was just a sidekick, and I was just a little kind of taster. And I remember at the end of Series 1, I didn't have an agent, couldn't get an agent, even though I'm call this massive show. I couldn't get an agent till three years ago, properly. You know, it's guaranteed money, do you know what I mean. I'm not a risk. I’m in a regular space. So, an agent would just be taking off 10, 20, whatever percent they wanna take, and I couldn't get anyone. Anyway. Well, at the end of the first year, somebody said to me, “Liz, you know, all the”— So, it’s a show with three, it's always been a show with three main people, and I was number four, OK. So, at the beginning of the show, you have the credits, the front credits. And someone said to me, “You know, Liz, as one of the main people, even though you're number four, you should be at the front credits.” So, I asked the exec producer, the one who’d fought for me. And I said, ah, I said, “You know, would I be in the front credits some time?” And she said, “No. No, you won't ever be in the front credits.” She said, “This is a three-person show, and you’re just like the assistant, and no.” And of course, you tell us no, and we just go [chuckles], “I don't think so.”

It took five years to get in the front credits, and it took a lot of, and the public were like, “Why is Liz?” Because my character’s wonderful. She brings, she's smart. As I say, she doesn't suffer fools gladly. She tells it like it is. She usually solves the case. I mean, it's the classic trope of, if we’re not the baddies, then we’re the super kind of smart. You know, she's a very high-status, very sussed woman. And it's a serious show because it's forensics. And so, a lot of death and sadness. But she kind of brings some light and some sarcastic lines. So, hence, she's a joy to play. She has been. But every year, it's been another fight, whether that's about you know— I used to get paid for four weeks. Now, I get paid for 16 weeks. And I get paid the same as the men do. I didn't get paid the same as the men or anyone else. Didn’t get paid anywhere near what the others got paid. It took five, six years to get a story for my character. It took six years to get a trailer, an accessible trailer. There's only one in the UK thanks to my program. I mean, I used to have to get ready and wait in a storage room. They’ve done nice. Don't get me wrong. It's not like I was quieted. But it was still a storage room. And everyone else had the proper movie makers’ trailers. You know, so, there's just things about how you feel and your expectations.

And I think at the beginning, I was new, and this was all a bit of a well, I was 40, you know. This has happened to me late in life, later in life. And I was probably too grateful. I mean, I wasn't

because I didn't think I was gonna get the job. I didn't think that someone like me, who looks like a disabled person, who has an impaired body, who looks like they've been ill, and I have, who has a PA 24 hours a day, etc., I didn't think they would put me in a primetime TV show. So, I went into the audition supremely confident. And the character, of course, is supremely confident. And I think that's what swung it. But in fact, you know, then I get the job, and I'm in a world that I don't know, in a world that I don't understand. And I didn't push for things, so it's taken an awfully long time.

And I was asked recently by somebody very high up in BBC—because this is one of their landmark shows, and the role of Clarissa Mullery is something that they're very proud of at the BBC. And this person, she commissions BBC One and Two and all of that, Charlotte Moore—and she said, "Liz, you must be very proud of the representation." And don't get me wrong. I'm absolutely proud of what I've done, yeah, and what I've done mostly, not I would say. But I'm also very tired.

[upbeat electronica music break]

Slowly getting what Liz wanted on *Silent Witness*

ALICE: What would you say is, because you have been on for eight years, what were the factors that kind of slowly, where you were able to finally get those things and things that you deserve and value? To have them value you?

LIZ: So, here's what happened. I was getting bored. I'd done four or five series of *Silent Witness*, and they'd never given me a story. They only wrote for me to be on location once a year. They were too scared of taking me on location. It cost too much, they thought. They didn't know about access. It freaked them out. Plus, I didn't have an accessible trailer. So, I got one day out a year, filming. and I was fed up. And people were kind of commenting, going, "Well, they let Liz out of the studio. They let Clarissa out." Anyway, I said, "Look, I want a storyline." And this writer who writes occasionally, he would introduce the character. He wrote a bit of a storyline, and it was all right. It wasn't great anyway. Anyway, and we film it, and it's between me and Jack a little bit. It's actually about me having medicinal marijuana, OK? But it comes as a big shock, and it just shouldn't really. So, it wasn't a great story. And it was a bit of an adjunct to the main crime. Anyway. We film it. We then go in a few weeks later, and we're filming the next story. And the producer takes me aside, and she says, "Liz, some really bad news." But she said, "The first episode's running over, timewise, so we've had to cut your story." Now, I wouldn't have gone back that year. I would have quit, which they can't understand that someone in a big show would just quit. But I'm like, nah, if it's not feeding me in some way, then I don't wanna stay.

So, I'd said I'd do another year because of this storyline, and then they cut it. So, I said, I thought about it, and I said, "You know what? I give you such a lot at the BBC. You use my image. I've given you so many years, but now you've cut my story. I'm gonna leave." And that's what I did. So, it's mid-series. And so, what worked was not caring, was caring a lot, but cared more about how my image was being used, how my name was being used, how I didn't wanna be.

ALICE: Yeah.

LIZ: I know I'm already used by them. And my agent, 'cause at this point, I had an agent by now, and supported me, massively understood. And they panicked. They absolutely panicked. And so, they're like, "Liz, you know, we need to talk. We were in the middle of filming. What we

gonna do?" And I said, "Well, you know, you've cut my story. I filmed the end of that episode. I didn't just leave you in the lurch. I'm not coming back to do the next three episodes." And they said, "Well, what would it take?" And I said, "Well, in the five series I've done for you, every other character— So, we're now a four-person show, even though I was told it would only be three, now four-person show. And I said, so, all of the other three characters who were all non-disabled and white and straight, were all, had all had some kind of relationship. It's not a show where we hear a lot about all of that stuff, but in passing. So, everyone had a little dalliance apart from Clarissa. But when I had signed up for the job and read the biog of Clarissa, it said that she was married. So, I had always worn her with a wedding ring or whatever. It didn't say she is gay or straight. Don't know. But I had always imagined her as married and played her as such. So, that's what they did. They wrote a storyline with Clarissa having a partner. Turns out that she had a husband, but their attempt to write it was one of the worst experiences and funniest because they wrote, they gave me a guy called Ray, a husband called Ray. I'm sorry if there's anyone called Ray listening, but that told me quite a lot. So, and Ray was old and fat and "amiable" as they called him.

Now, I'm just gonna say here now, that's pretty much the characteristics of my ex. I have nothing, you know, I don't care about those features. But what it told me was a lot because it's an aspirational, glossy show. And who they gave me as a partner was not who they would've given any of the other characters.

ALICE: Mmhmm.

LIZ: Yeah. So, it was based on their assumptions of the kind of people we, inverted commas, we "end up with" or who tolerate us or who we can get. We can't get the glamorous. We can't get the successful. We get the "huffing and puffing," as he was written, kind of slightly unfaithful Ray who's a bit of a slob. And who [unclear], who pats her on the head, calls her "my little trickster." And I was just like, "You want me to stay in, and you've written this for my very assertive, doesn't suffer fools gladly, independent woman who would rather have a vibrator than the wrong partner? No, I'm not coming back." And so, then we worked on a partner who I think was more appropriate, who was more professional, and their relationship was more—

ALICE: Yeah, how did you kind of, I guess, not to say educate, but really tell the writers, hey, this is problematic as fuck, you know?" How did they kinda respond to your needs in terms of serving your character?

LIZ: So, good and bad in that I think at this point, they're nervous because they're in the middle of a series. So, I have some power because if you're just gonna walk and you don't mind doing that, not that we should— I mean, it's ridiculous. We shouldn't have to get to this position. But I had made the decision. I was happy doing my musical. I was gonna leave the show. So, I had nothing to lose, and that's a very powerful position to be in, in a way. And that has only come because I had five years. I couldn't have done that in the first year or really the second year. But by five years, my character's really popular. People love her. They've gone past the, "Gosh, why is there a disabled woman in a TV show. This is suspicious or weird or different, and we don't understand it." And they've just gone, "Oh, my god. We love Clarissa. Oh, I wanna be a forensics person just like you." I mean, it's changed phenomenally, and that's why. So, you know, the power. And so, I think the thing is, because I've done lots— We get very skilled, don't we? We have to negotiate in our life, as disabled people, all the bloody time. I sort of know, as I think we all do as disabled people, how to play the game and how to get our needs met. I mean, I think we're incredibly tenacious, disabled people, at getting our needs met in whatever way we can, really, because we have to be. We absolutely have to be.

And so, I said, “No, this character was not, you know,” and said, why. And so, then they got me a phone call with a writer who listened. And then he went, and he rewrote, and he rewrote. And I wrote 17 pages in response. You know, and that’s it. You also have to put in the work. You don’t, but I did. That’s the thing because it's all, OK, if I do want this, then let's make it work. And if we are gonna do this. And the thing is, I had not seen, growing up, I’d not seen a disabled woman like me with a partner. I'd never seen that on TV, not in a stable, fun, equal relationship. I've never seen that. And what was really important to me is they wanted to alter then their suggestion was she was dating, and she was dating all these gorgeous men. And I'm like, “No, I'm fed up of the whole, will he love me? Will she love me? Am I capable of being loved as a disabled person?” Don't get me wrong. I know that's massively important, and there's huge issues over relationships in disability and disabled people. But for a change, what amused me was that the other three characters in the show, the non-disabled and the love lives are in disarray. And I wanted a disabled character to have the stable relationship.

[upbeat electronica music break]

Storyline about disabled people in care homes

ALICE: So, in January 2018, there was one story in particular, finally, a two-part episode in Season 21 that centered on your character called *One Day* that was about you, your past, and about the abuse of disabled people within care homes. And I have to tell you that I actually subscribed to a streaming service just to watch this episode.

LIZ: [chuckles] Oh no. The pressure. [laughs]

ALICE: It moved me very deeply, and I think it meant so much to other disabled people to not only to see themselves, but that what the episodes tackled, the real kind of vulnerability, the real lived experience is so rare.

LIZ: Yeah.

ALICE: Can you tell me what it meant to you as not only a disabled actor, but as an activist, to really bring this story to light? Because you are absolutely on the forefront in terms of being an activist type of politics. But this must’ve been a great kind of convergence of things that you care about.

LIZ: Yeah, it was. *One Day* was ultimately then the story that I'd been fighting for, but I can't take credit for it other than the writer again. So, which the writer who introduced Clarissa into the series, he had been pushing and pushing. And in fact, a story about disability hate crime, he’d suggested in my second and third year on the series, and they weren't ready for it. They wouldn't do it. The producers wouldn't do it. So, it took, what, six years? I think maybe the advantage of that was that it was the first time we'd ever seen my character so out in the world. It's the first time we'd learned about her childhood as a disabled person, that we'd seen any background, that we saw any vulnerability, and that we saw how absolutely vulnerable and in a care home herself and fighting issues of abuse and euthanasia, and the value and the quality of disabled and older people's lives.

And I think that brought us, amazingly, was that when there is a scene—sorry, spoiler alert—when I'm thrown out of my chair. And I'm going to be, you can imagine, possibly I'm going to be killed. And it's very uncomfortable for me to lie on the floor, and I'm very thin. And doing that as an actor was a really big deal for me. I'm never on the floor. So, but I think where that took audiences was, if you're playing a character in a show and you’re a guest actor, the things that were happening to the guest disabled actors who were amazing—Rosie Jones and Toby were

just incredible— so you feel for them. They're being abused. But when it's happening to a character that you've loved for six years and you feel, therefore, is part of your family, I mean, it had such an impact on audiences. And it did on me, massively. It was a real revelation as to how the lived experience can only enhance performance and how of course, anyone could say the lines that I said about being afraid of being in care and being afraid of once I go into a care home that I'd be abandoned, and that was the worst thing I could imagine. But that's an experience that we've grown up with. We've just almost said that we feel we still have that fear of death, that fear of abandonment, all of that, of not being good enough, of not being loved, with things that we were talking about. And knowing that I see them in the performance, and I think of how it felt to do them. And I've never felt anything like that. It was a real privilege, and I wish I could take credit for writing it. Tim talked to me about some of the experiences. He knows my passion around assisted suicide and being opposed. He's also opposed. He absolutely understood the issues. But I didn't contribute in any other way than that. So, that was one of those examples of opening a script and finding yourself absolutely challenged and in the middle. You said this convergence of my world of me as Liz, my world as an actor and a character, and disability politics.

ALICE: Well, let's give a shout-out to the writer. Do you mind saying his first and last name, and let's just make sure that we credit him?

LIZ: The writer, Tim Prager. Yeah.

ALICE: OK, great. So, thank you, Tim Prager, for writing this. And I think, you know, I don't think you should underestimate your influence either. Because I think the writer clearly created this storyline, but I think so many artists are often, it's the relationships you build with your colleagues that allow you the vision and the imagination and the risk-taking.

[upbeat electronica music break]

Have disabled people made it?

ALICE: Definitely, I think every generation has said this about disabled folks, but I mean, we are long overdue for, you know, I don't think we're still, I think there's a lot of great things we should point to. But I think it's still too early to say we've made it because I still don't think we have at all.

LIZ: I think it's hard, isn't it? Because I feel like we make it, and then we come back. We make it in one way, and then we go back. So, friends of mine, we talk about how we think we've probably had the golden age in the UK already because we then look at the cuts that we now have. So, there was a time when almost we were developing independent living. I wasn't part of it at that point, but that was in the '70s and the '80s. I joined in the '90s, and that's like that felt like by the '90s, we'd sort of got it. But we didn't have it in other ways. We didn't have public transport. Now we've got public transport. But now I read yesterday on Twitter a load of my fellow activists saying, there were new things on trains where the wheelchair spaces are, where there's no windows, they're putting in.

ALICE: Mmhmm.

LIZ: And you're like, oh, man. These just tiny, tiny microaggressions and everyday kind of experiences of discrimination. Ugh.

ALICE: Not to mention Brexit.

LIZ: You had to do it, didn't you? You had to do it.

ALICE: I had to!

LIZ: You had to do it.

ALICE: I had to go with the political aspect.

LIZ: [chuckles] Me too. Me too. And it's funny because I'm often asked to go on the political shows and talk about disability. And I'm trying really hard at the moment to go, "Do you know what? At the moment, I wanna be an actor." So, and I'm not leaving my activism behind, but I'm sort of also trying to just focus on the things that I wanna do in that way of the universe. But do you know what? To be fair, the BBC, this woman, Charlotte Moore, very high up here in the BBC, did say to me recently, you know, "Liz, what you want to do?" Which is quite a big question. And, you know what? It's almost too big 'cause I don't know. I don't quite know. But I'm certainly thinking about it. I'm talking to people and thinking about making Assisted Suicide: the Musical into a documentary or a film, because I think we did so much work to work out how to tell the story of some of my concerns.

ALICE: But I think it's brilliant that you talk about assisted suicide through a musical because I think that is a way of completely giving it a different context and just throwing in a wit and personality and humor. And I think that's where the role of artists to really push us to really interrogate these things.

LIZ: And it's not like going to see *Grease* or *Oklahoma* or any of that. You know, how to describe it best. So, we worked out is it's like a TED Talk quiz show tune, you know? So, and it became that 'cause there were three versions of it. And the final version that we made is that version. The others, we sort of tested out. And the problem was, is that if you understood it, the issue, already and had some basic knowledge, you would enjoy the other versions. But most people, a non-disabled audience predominantly, come at this thinking it's a great idea, thinking assisted suicide is a rational, obvious idea. And whoever, unless you are religious, whoever could oppose it? What reasons could you have? So, I had to create a piece that began not where I was or you are perhaps or our listenership here, but began where the majority of people began. And that is thinking it's a good idea and thinking it's about choice. So, in actual fact, the opening big band kind of number is called *I'm Choosing Choice*, you know, and it's a big hymn, essentially big show tune hymn with a dance and the canes and the hats and the whole, I think I'm getting a musical here to how we believe that choice is the most prized commodity, in a way, that we could have as human beings. And then we deconstruct that. OK, that doesn't sound like much fun, but I promise you, there's some good clap-a-long songs, and it's funny.

ALICE: Yeah. I think these are great ways to use the genres. They see it as fluff, right? But they're not if you use these strategically to get your messages across, right? And I think that's really brilliant.

LIZ: Well, you know, when I did stand up, what I realized happened was when you'd be waiting then. It would be a gig with only about 15 people in the audience, you know. And then someone would bring out a ukulele or a guitar, and they'd sing probably a really rubbish song. But everybody loved it. So, you've just been on and done your 10 minutes of jokes, and they were a bit [snarky chuckles]. And then someone would come on with the guitar and just go, "Oh!" I don't even know, but [singing] "Airline food! Duh duh duh!"

ALICE: Yeah.

LIZ: And everyone would be like, “Oh, I love the song! It’s hilarious!” And I just felt that’s not fair. But if you put anything to music, people love it. But I also realized that it was a metaphor, because I think when it comes to assisted suicide, that people unthinkingly clap along to the notion of choice and self-determination and think it's about taking control at the end to be like, and it’s all beautiful and amazing and velvety pillow death. And they clap, and they clap, and they clap, and they don't really realize what they clapping to. And then you go, OK, we’re the healthcare system that's getting to on a par with the US. Did you know terminal illness is the greatest cause of bankruptcy? Can you see why there are maybe pressures on people here? Can you understand that? Can you imagine what this might look like in real life? Let's make it real and not glossy. And that's kind of, so I realized the metaphor of unthinkingly clapping along like we do when we go and see a show was actually how I think a lot of our society claps along.

[upbeat electronica music break]

Wrap-up

LIZ: [laughing]

ALICE: All right. Liz, thank you so much for being my podcast today.

LIZ: I loved talking to you. I will be back to the West Coast as soon as I can, and I would love to meet you.

ALICE: And if you wanna just chat later this year, just for the hell of it, just for fun hit me up.

LIZ: Great.

ALICE: I'm always around, and I’m on Twitter. So, I'm just so delighted to be able to talk to you today.

LIZ: Oh, thank you. It's lovely to meet you at long last in this way. You do amazing. Thank you for being on everything and across it all so much. And because even talking to you, you’ve reminded me of being part of something much bigger. I'm aware of it, but you can also get insular, your own little battles that you're fighting. So, thank you. This conversation’s been really lovely for me and opened it all back up again. So, I feel it's been like a therapy, and I feel more hopeful.

ALICE: I know!!!

LIZ: [laughs]

ALICE: Oh, thank you!

[hip hop music]

♪ How far will they go (oh yeah, yeah)
How far will they go (oh yeah, yeah)…. ♪

ALICE: This podcast is a production of the *Disability Visibility Project*, an online community dedicated to creating, sharing, and amplifying disability media and culture. All episodes, including text transcripts, are available at DisabilityVisibilityProject.com/Podcast.

You can also find out more about Liz’s work on my website.

The audio producer for this episode is Geraldine Ah-Sue. Introduction by Lateef McLeod. Theme music by Wheelchair Sports Camp.

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Thanks for listening, and see you on the Internets! Byeee!!

♪ Rock it to the blast off
Stop, drop, dance off ♪